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REPORT

OF THE

BOARD OF VISITORS

OF THE

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MASSACHUSETTS

STATE NORMAL ART-SCHOOL:

WITH AN APPENDIX.

January, 1874.

BOSTON:
WRIGHT & POTTER, STATE PRINTERS,
CORNER OF MILK AND FEDERAL STREETS.
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REPORT.

The most important event of the past year connected with the educational interests of the Commonwealth, was doubtless the establishment of the State Normal Art-School. It is a small institution, with totally unsuitable and inadequate accommodations, and is carried on at an insignificant cost, compared with the vast industrial interests it is designed to promote. But its importance is seen in the purposes which it is intended to subserve. It is an essential element in that system of agencies which the government of the State is beginning to put into operation for the purpose of diffusing art-culture, not only as an indispensable constituent of a competent general education, but as a means of enabling our manufacturers to compete more successfully with the manufacturers of Europe. The material prosperity of the State depends chiefly upon the profits of its manufactories. That these profits might be immensely augmented by the application of a higher artistic skill, is no longer doubted by any well-informed person. The artistic skill hitherto employed in this country, has been, for the most part, derived from foreign countries, because no adequate means of developing it has existed in this country. By cautious experiments, Massachusetts has made a beginning in this new education. The marked and gratifying success of these experiments, as demonstrated in the exhibitions of drawing which have been held, will, it is hoped, induce the legislature to provide, without delay, more adequate means for carrying forward this important educational enterprise. Thoughtful men are everywhere be-

coming more and more impressed with a sense of the value and importance of technical education, and drawing is now recognized by sound pedagogists as lying at the foundation of all technical education. Other States may easily compete with our own in the production of such manufactured articles as require little science or artistic skill. More than twenty years ago, one of our distinguished statesmen said that if Massachusetts would maintain a leading position as a manufacturing State, she must go into "the skill business"; that is, she must apply her capital to those branches of manufacture which require thorough technical education. This she can do only by means of her schools of technology and her schools of art.

The special purpose of this school is to train teachers of drawing and the arts of design. It is the first institution of the kind established in this country. The necessity of providing this new educational instrumentality became apparent as soon as the attempt was made to carry out the provisions of the law requiring the teaching of industrial drawing,—provisions which had been made in compliance with the request of leading representatives of the great industrial interests of the State. It was in vain to look to private enterprise for the means of qualifying the needed teaching staff. Public provision was indispensable.

A bill providing for the establishment of such a school was submitted to the legislature of 1872, but failed of success. Another year's experience was sufficient to render it apparent to the dullest apprehension, that the attempt to carry forward this great educational improvement without qualified teachers, was a mere waste of time and money, and the alternative which obviously presented itself was, either to abandon altogether the project of developing industrial art, or to provide the requisite means for its execution. The last legislature wisely chose the latter, and enacted as follows :—

[Chapter 47.]

Resolve in relation to a State Normal Art-School.

Resolved, That there be allowed and paid out of the treasury, the sum of seventy-five hundred dollars, for the expense of a state normal art-school, the same to be expended under the direction of the board of education. [*Approved June 6, 1873.*

[Chapter 61.]

RESOLVE assigning rooms for the State Normal Art-School.

Resolved, That the sergeant-at-arms, with the consent and approval of the commissioners on the state house, be authorized to assign the rooms on the third floor of the house number 33 Pemberton Square, to the board of education, for the use of the state normal art-school. [*Approved June 11, 1873.*

In pursuance of this provision, the Board of Education, at a meeting held on the first of December last, appointed the undersigned Visitors of the School, with instructions to organize and put it into operation, and take charge of its immediate supervision.

The organization of the school will be found in the papers contained in the Appendix. Prof. Walter Smith, the State Director of Art-Education, was appointed director of the school, by whose advice a very able corps of instructors was secured.

Notice of the proposed opening of the school having been given in six Boston newspapers, and also in papers at Worcester, Springfield, Lowell and New Bedford, on the 6th of November, the candidates for admission assembled for examination. The whole number examined was 77, and of this number 70 were admitted as students, namely :—Morning and afternoon class : women 22, men 13 ; total 35. Afternoon and evening class : women 22, men 13 ; total 35.

It was found that a large number of persons who were anxious to enjoy the advantages offered by the school, were totally unaware of the examination, and in response to frequent applications, a subsequent examination was held of 39 persons, of whom 37 were admitted, forming a third class attending in the morning and evening : women 24, men 13 ; total 37. Thus there have been admitted 107 students, of whom 68 were women and 39 were men.

The cities and towns thus represented are :—

	Total.	Male.	Female.		Total.	Male.	Female.
Boston,	52	22	30	Dudley,	1	1	–
Cambridge,	8	3	5	Somerville,	1	–	1
Newton,	6	2	4	Northampton,	1	–	1
Lynn,	4	1	3	Amherst, N.H.,	1	–	1
Malden,	3	1	2	Grafton,	1	–	1
Salem,	3	1	2	Lynnfield,	1	–	1
Quincy,	2	–	2	Peabody,	1	–	1
Fitchburg,	2	–	2	Woburn,	1	1	–
Lowell,	2	–	2	Newburyport,	1	–	1
Bridgewater,	2	1	1	Arlington,	1	1	–
Hyde Park,	2	2	–	Holbrook,	1	1	–
Worcester,	2	–	2	Wakefield,	1	–	1
Springfield,	1	1	–	Reading,	1	–	1
Dedham,	1	1	–	No address,	1	–	1
Winchester,	1	–	1				
Abington,	1	–	1	Total,	107	39	68
Medford,	1	–	1				

Twenty-four of these students are already employed as teachers of drawing in the public day-schools or in the free industrial evening classes, and a number are teachers of private schools or classes. The rest are preparing to become professional teachers, The tuition is free only to such students as are actually engaged as drawing teachers in the State, or as declare their intention to qualify themselves to become such.

Great latitude has been allowed concerning the attendance. Some students could attend two days per week, but not oftener, and if required to attend four days, would have been obliged to forego the benefits of the institution altogether. By admitting several to the classes, who could only thus attend a part of the time, it has been possible to increase the number of students beyond the capacity of the rooms for pupils in daily attendance.

Besides the regular instruction in freehand drawing, painting and designing, there are four courses of lectures given, including eight of the scientific branches of art, so that in addition to the practice required of the students in the artistic subjects, the scientific practice is regarded as of equal importance and as necessitating as much study. Without a practical and theoret-

ical knowledge of both divisions of the subject, a teacher's qualifications must be superficial and comparatively useless, from the point of view of industrial drawing.

The following suggestions and recommendations are made by the director :—

"1. I would propose that next year the school should open on October 1, and close on May 31.

"2. That assistants to Mr. Bartlett and Miss Carter be at once appointed, with the proviso that their engagements are to be for the residue of this term only, and that after the examination in May next, the two assistant instructorships will be filled from among the students who take the diploma of the school, the salary to be $1,000 for the yearly session. The immediate adoption and announcement of this plan would have a highly encouraging effect on the students, and promotion from the school's own graduates would give additional zest to the studies carried on in the school.

"3. The present course of study is the most elementary part of the subject of drawing. Examination in the several sections will be held in May, and doubtless many students will pass. They have been promised a diploma when the diploma works have been completed and the examination satisfactorily passed. But this diploma will be for elementary drawing only, and in my arrangement of the studies is called Diploma A.

"Three other diplomas represent the subjects of Painting, Industrial Sculpture, and Instrumental Drawing. Thus the whole curriculum of the school will be,—

"A. Elementary Subjects.

"B. Painting.

"C. Sculpture.

"D. Architecture and Engineering Drawing.

"For each of which branches a diploma should be issued, and for proficiency in all, the degree of Art-Master should be given.

"The present rooms have seats for 72 students at one time, though the half of those who are drawing from objects in the studio are inconveniently crowded, and much in each other's way. For elementary drawing, the school can give comfortable

accommodations to only 20 in the studio and 36 in the lecture-room. But there is no provision whatever for the study of th, subjects beyond the elementary section A, so that until proper rooms are available, the school must remain an elementary school only.

"Now that the demand for this kind of instruction is proved, and many of the students in attendance expect to give three or four years to the task of preparing themselves for teaching, I think the legislature ought to be asked to provide proper rooms in which the whole subject of industrial art can be satisfactorily studied, both in its elements and its application to industry.

"4. I propose that a janitor or a curator be appointed. The curator should be present at all classes, and have care of the school and its property, and see that the books are properly kept, and work generally under the direction of the instructors. He should be a student of the school, and a fair salary would be $500 a year for his services, or if Mr. Bartlett's assistant be so employed, his salary to be $1,000.

"I have to say, in conclusion, that despite the difficulties found in organizing such an undertaking, and of all the difficulties of a new work, the prospects of the school are most encouraging. Though most of the students have to begin at the beginning, being generally deficient in the elements, a good number of them succeed in some subject, and many are proficient in particular branches of art. They see the need, having often felt it in the past, of a thoroughly sound and searching training in all the elements of art, and though it is a heavy task to begin over again, they are doing so very cheerfully.

"Some few students grieve over their deficiencies, and some who find that great skill comes of great knowledge, and the latter results from continuous and intelligent application to hard work, find greater pleasure in their old delusion that art-power comes of inspiration and natural gifts, requiring no laborious practice, which is therefore distasteful to them. People who have from childhood to middle age been told they could draw, and have believed it, the agreement being so general that they have been employed as teachers of drawing and painters of pictures,—who have, as some have expressed it, attended the Normal Art School *as a mere form*,—have in a few

cases found themselves confronted with difficulties from the severely accurate work required of them, which they never felt before, and in their struggles to surmount these difficulties have discovered that they could not draw, and this discovery has left them in that frame of mind which every one experiences whose idols are shattered.

"They have stepped from the top round of a very short ladder, which led nowhere, on to the bottom round of a very long one, which reaches into the upper regions of art, and it will take them some time to transform themselves into new characters,—those of pilgrims, rather than judges,—having to look upwards, studying with anxiety the next steps to be taken, instead of looking downwards, contemplating with satisfaction the difficulties overcome.

"It is necessary that persons who are thus placed should be told that this condition of mind is inevitable to all who begin the study of an old subject in what is to them a new way, and that this sensation is but temporary, disappearing as each step is well and wisely taken. My sympathies are always aroused by the efforts of those who are ready and anxious to learn, but never so much so as when those who become students have already been recognized as masters.

"It is a great fact that an Art-Training School exists in this State whose curriculum and aims are as thorough as those of any European School, the subjects of study being somewhat new; and that this school is limited in its success only by hinderances which time and the increasing value of skilled labor must inevitably remove."

The Visitors take pleasure in reporting that the director, the professors and instructors and the students have worked together harmoniously and with the most commendable zeal for the accomplishment of the objects for which the school is designed.

Thanks to the earnest coöperation of all parties concerned, this beginning of a great work has been wonderfully successful. It is really a marvel of success considering the disadvantages which had to be encountered. But the Visitors wish it to be

distinctly understood that it is simply a successful *beginning*, on a very small and inadequate scale. They would urge upon the legislature the imperative necessity of immediately taking measures to provide more suitable accommodations, and generally to carry out the recommendations of the director. There can no longer be a question that the interests of the Commonwealth demand the speedy development of this institution, as an indispensable means of providing a home-supply of the technical and artistic skill which the continued prosperity of the various branches of industry in the State require. As Americans, we are apt to boast of our enterprise, especially in all matters pertaining to popular education; but it is a fact which ought to moderate our disposition to indulge in self-complacency, that since the movement was begun in this State in 1869, in favor of industrial art-education, in several European cities very large and costly establishments for this purpose have been built, and equipped in the amplest manner.

JOHN D. PHILBRICK,
A. A. MINER,
PHILLIPS BROOKS,
JOSEPH WHITE,
Visitors.

APPENDIX.

PAPERS RELATING TO THE STATE NORMAL ART-SCHOOL.

[A.]

CIRCULAR OF THE MASSACHUSETTS NORMAL ART-SCHOOL.

In view of the great importance of drawing as a branch of education, the legislature, by an Act passed May 16, 1870, made instruction in this branch obligatory in the Public Schools; and required cities and towns containing more than ten thousand inhabitants to make provision for free instruction in industrial drawing to persons over fifteen years of age. This Act met with much public favor, but it was soon found by experience, that it was impossible to realize satisfactorily the benefits intended by the Act, for want of competent teachers. To supply this want, an Act was passed by the legislature at its last session, providing for the establishment and management, by the Board of Education, of a State Normal Art-School. In pursuance of this provision, at a meeting of the Board on the 8th instant, the undersigned having been appointed Visitors of the school, with instructions to organize and put it in operation, and take charge of its immediate supervision, issue this circular for the information of those interested.

DESIGN OF THE SCHOOL.

This school is intended as a Training School for the purpose of qualifying teachers and masters of industrial drawing. Its specific aim at present is to prepare teachers for the industrial drawing-schools of the State, who shall also be able to direct and superintend the instruction in this branch in the Public Schools. In the future, it may be necessary to provide for high skill in technical drawing and high art-culture, but the immediate pressing demand is for teachers who know the elementary subjects thoroughly well, and can teach them intelligently and successfully; and this demand the school will aim primarily to supply as far as its limited means will allow, by providing, at the outset, training in the elementary subjects only, but making it as complete and practical as the circumstances will permit.

LOCATION.

Accommodations for the school have been provided in the upper stories of the building numbered 33 in Pemberton Square, Boston.

CONDITIONS OF ADMISSION.

An examination in freehand drawing will be held at the opening of the school of all candidates for admission, and those only who show an aptitude and some proficiency in elementary drawing will be admitted. The number of students for the first year will be necessarily limited, preference being given to the teachers of drawing actually employed in the Public Schools and in the industrial evening classes in the State, the complement being made up of the most promising of the candidates resident in the State, who declare their intention to become teachers of drawing; or, in case of deficiency in the number of these classes of students, other persons, whether residents or non-residents, will be admitted on the payment of a reasonable tuition.

COURSE OF INSTRUCTION.

The course for the first year only is at present determined. The term Industrial Drawing includes both instrumental and freehand drawing. The former will be taught by lectures given by the professors of the various subjects; and the latter, by individual instruction given by the instructors, who will also superintend the artistic work in the studio, comprising Freehand Drawing, Painting and Designing. Lectures will be given on Architecture and Building Construction, Machine Drawing, Orthographic Projection, Isometric Projection, Projection of Shades and Shadows, Geometric Drawing and Perspective.

OFFICERS OF INSTRUCTION.

Mr. WALTER SMITH, State Director of Art-Education, Director of the School.

Professor WILLIAM R. WARE, of the Massachusetts Institute of Technology, lecturer on Architecture and Building and Construction.

Professor C. D. BRAY, of Tufts College, lecturer on Machine Drawing and Orthographic Projection.

Professor S. EDWARD WARREN, of the Massachusetts Institute of Technology, lecturer on Isometric Projection and Projection of Shadows.

Professor L. BAKER, instructor of Drawing in Boston Public Schools, lecturer on Geometric Drawing and Perspective.

Mr. G. H. BARTLETT, of the London School of Design, England, and Miss MARY CARTER, Art-Mistress, South Kensington, London, instructors in Freehand Drawing, Painting and Designing.

SCHOOL YEAR.

The School Year will begin on Thursday, November the 6th, by an examination of candidates, and close on Saturday, May 9th, 1874.

SESSIONS AND ATTENDANCE.

In order to meet as far as possible the requirements of students in respect to hours of attendance, instruction will be given on Mondays, Tuesdays, Thursdays and Fridays, from 9 A. M. to 2 P. M.; from 3 to 5 P. M., and from 7 to 9 P. M.

Students engaged in teaching drawing will be required to attend four sessions per week, either two mornings and two evenings, two afternoons and two evenings, or two mornings and two afternoons.

Students not engaged in teaching drawing will be required to attend eight sessions per week, four evenings and four mornings or afternoons.

A session will be held on Wednesday of each week, from 3 to 5 P. M., for the benefit of the teachers of the State Normal Schools.

EXAMINATION AND DIPLOMA.

For permission to be examined for a diploma, the student will be required to submit twenty-four exercises, the subjects being described in the list of diploma-works. These drawings and paintings are to show whether the student possesses the manipulative skill necessary to teach drawing. If the works pass examination, the student will then be allowed to offer himself for the diploma examination which will be held at the end of the session. This examination having been passed, the student will receive a diploma, testifying to his scientific and artistic qualifications to give instruction in elementary drawing. A student failing to pass an examination in any subject, may present himself again at a future examination, those subjects already passed being recorded in his favor; but he will not receive the diploma of the school until all the subjects of examination have been passed.

LIST OF DIPLOMA DRAWINGS,

TO BE DONE DURING THE COURSE OF STUDY, AND HANDED IN FOR PERMISSION TO BE EXAMINED.

Instrumental Drawing.

1. A sheet of Geometrical Problems.
2. " " Perspective "
3. " " Orthographic Projection.
4. " " Isometric "
5. " " Details of Building Construction.
6. " " Machine Drawing.
7. " " Projection of Shadows.

Freehand Drawing.

8. A sheet of Model Drawing, in pencil outline.
9. " " " " shaded in chalk.
10. " " " " " sepia, Indian ink, or neutral tint,
11. " " " " rubbed or stumped.
12. An Outline Drawing of ornament from the cast, in pencil.
13. " " " foliage, from nature.
14. " " " the human figure, from the flat.
15. " " " animal form, from the cast.
16. " " " a piece of furniture, chair, table, etc.
17. A Shaded Drawing in chalk, of ornament, from the cast.
18. " " " sepia or Indian ink, " "
19. An original design to fill a geometric form, from a plant.
20. A design for a wall-paper, carpet or any common object.

21. A specimen lesson in blackboard drawing and dictation drawing.
22. A Painting in water color of a flower, from copy.
23. Analysis of styles of historical ornament.
24. Botanical analysis of a plant, for the purpose of designs.

EXAMINATION FOR DIPLOMA.

The above drawings having been submitted and approved, time examinations for the completion of the diploma will be held at the end of the annual session, on the following subjects:—

1. Plane Geometrical Drawing.
2. Perspective Practice.
3. Perspective Theory.
4. Orthographic Projection.
5. Isometric Projection.
6. Projection of Shadows.
7. Architectural Drawing.
8. Model Drawing, from solid.
9. Drawing from Memory.
10. Drawing from Dictation.
11. Historical Ornament.
12. Harmony of Color.

JOHN D. PHILBRICK,
A. A. MINER,
PHILLIPS BROOKS,
JOSEPH WHITE,
Board of Visitors.

[B.]

(FORM No. 2, 20-10. 1873.)

FORM OF APPLICATION FOR ADMISSION TO THE MASSACHUSETTS NORMAL ART-SCHOOL, 33 PEMBERTON SQUARE, BOSTON.

Date,.....

Name of Applicant (in full).....

Age,..... *Occupation*,.....

Address,.....

One of the following forms is to be filled up, according to the circumstances of the applicant:—

1. I, being a Teacher of Drawing employed in the Public Schools, or Free Industrial Evening Classes, in Massachusetts, namely, at , hereby make application for free admission to the Massachusetts Normal Art-School, and engage to attend four sessions per week, from November 6th to May 9th, and to offer myself for examination at the end of the annual session, if permitted to do so.

2. I, being a resident in the State of Massachusetts, viz., at , and desirous of becoming a qualified Teacher of Drawing,

and intending to teach drawing in the said State after passing the required examinations, hereby make application for free admission to the Massachusetts Normal Art-School, and engage to attend eight sessions per week, from November until May, and to offer myself for examination at the end of the annual session, if permitted to do so.

3. I, not being a Teacher of Drawing in the State of Massachusetts, nor a resident therein,—or, if a resident, having no intention of teaching drawing as a profession,—hereby make application for admission as a student of the Massachusetts State Normal Art-School, and will, upon admission, pay in advance the sum of $50 as a fee for the instruction given in one annual session, from November to May; will also undertake to attend eight sessions per week during the time the school is open, and offer myself for examination at the end of the annual session, if permitted to do so.

This form is to be filled, and signed, and sent to

MR. WALTER SMITH,
State Director of Art-Education, South Boston, Mass.

The candidates approved by the Board of Visitors will be informed that they are to present themselves for examination, at 10 A. M., November 6th; and those who pass the examination will be admitted. The place of examination will be at the school, 33 PEMBERTON SQUARE.

The examination for admission will be in the subjects of Freehand Outline Drawing from copy, and Model Drawing from the solid.

JOHN D. PHILBRICK,
A. A. MINER,
PHILLIPS BROOKS,
J. WHITE,
State Board of Visitors.

[C.]

(FORM NO. 3, 1-11. 1873.)

COMMONWEALTH OF MASSACHUSETTS.

DEPARTMENT OF ART-EDUCATION,
BOSTON, Nov. 3, 1873.

Your application for admission to the Massachusetts Normal Art-School having been approved of by the Visitors, you are hereby requested to present yourself for examination in Freehand and Object Drawing, at the School, 33 Pemberton Square, Boston, at 10 A. M., Nov. 6th—Thursday.

Bring with you pencils and rubber: paper and drawing-board will be supplied.

Yours faithfully,

WALTER SMITH,
State Director of Art-Education, Mass.

Letters in reply to be addressed to WALTER SMITH, State Director of Art-Education, CITY POINT, SOUTH BOSTON, MASS.

[D.]

(FORM No. 4, 1-11. 1873.)

PROSPECTUS OF THE MASSACHUSETTS NORMAL ART-SCHOOL. 33 PEMBERTON SQUARE, BOSTON.

UNDER THE MANAGEMENT OF THE STATE BOARD OF EDUCATION.

BOARD OF VISITORS.

JOHN D. PHILBRICK, LL. D. — REV. PHILLIPS BROOKS, A. M.
REV. A. A. MINER, D. D. — HON. JOSEPH WHITE, LL. D.

DIRECTOR OF THE SCHOOL.

WALTER SMITH, ... *State Director of Art-Education, Mass.*

OFFICERS OF INSTRUCTION.

Professors.

Prof. WILLIAM R. WARE, . *Architecture and Building Construction.*
S. EDWARD WARREN, *Isometric Projection and Projection of Shadows.*
C. D. BRAY, ... *Machine Drawing and Orthographic Projection.*
LUCAS BAKER, . . . *Geometrical Drawing and Perspective.*
WALTER SMITH, . . *Art-Education—Theory and Practice.*

Instructors.

Mr. G. H. BARTLETT, ... *Drawing, Painting and Designing.*
Miss MARY CARTER, ... " " "

DIARY OF STUDIES.

Day.	*Hours.*	*Subjects of Instruction.*	*Lecturer and Instructors.*
Monday.	9 A.M. to 2 P.M.	Drawing, Painting and Designing, . . .	G. H. Bartlett.
	3 to 5 P.M.	" " " . . .	Mary Carter.
	3 to 5 P.M.	Class Lectures, Geometry and Perspective,	Prof. L. Baker.
	7 to 9 P.M.	Drawing, Painting and Designing, . . .	Mary Carter.
	7 to 9 P.M.	Class Lecture, Building Construction, . .	Prof. W. R. Ware.
Tuesday.	9 A.M. to 2 P.M.	Drawing, Painting and Designing, . . .	G. H. Bartlett.
	3 to 5 P.M.	" " " . . .	Mary Carter.
	3 to 5 P.M.	Class Lecture, Machine Drawing, etc., . .	Prof. C. D. Bray.
	7 to 9 P.M.	Drawing, Painting and Designing, . . .	Mary Carter.
	7 to 9 P.M.	Class Lecture, Isometric Projection, etc., .	Prof. S. E. Warren.

SPECIAL CLASS FOR TEACHERS OF NORMAL SCHOOLS.

Wednesday.	2	to 6 P.M.	Freehand and Model Drawing, ...	G. H. Bartlett.
	2	to 6 P.M.	Perspective and Design, ...	Mary Carter.
Thursday.	9 A.M.	to 2 P.M.	Drawing, Painting and Designing, . . .	G. H. Bartlett.
	3	to 5 P.M.	" " "	Mary Carter.
	3	to 5 P.M.	Class Lecture, Building Construction, . .	Prof. W. R. Ware.
	7	to 9 P.M.	Drawing, Painting and Designing, . . .	Mary Carter.
	7	to 9 P.M.	Class Lecture, Geometry and Perspective,	Prof. L. Baker.
Friday.	9 A.M.	to 2 P.M.	Drawing, Painting and Designing, . . .	G. H. Bartlett.
	3	to 5 P.M.	" " " . . .	Mary Carter.
	3	to 5 P.M.	Class Lecture, Isometric Projection, etc., .	Prof. S. E. Warren.
	7	to 9 P.M.	Drawing, Painting and Designing, . . .	Mary Carter.
	7	to 9 P.M.	Class Lecture, Machine Drawing, etc., . .	Prof. C. D. Bray.

Mr. BARTLETT will also give class lectures from 1 to 2 P.M. on Mondays and Thursdays on the principles of outline drawing, shading and coloring, dictation and memory drawing, and design; similar class lectures will be delivered by Miss CARTER on Mondays and Thursdays from 4 to 5 P.M.

Occasional lectures, by the director of the school and others, on the history and practice of the industrial and fine arts, and upon educational topics, will be delivered. Subject and time of delivery will be posted in the studio.

REGULATIONS OF THE SCHOOL.

The only drawings allowed to be executed in the school are those required by the professors to illustrate their lectures, and those on the list of diploma-works.

The diploma-works must be made on half-imperial sheets of paper (15 in. by 21½ in.). The order in which these drawings are to be made is stated in numerals on the list [page 18], and departures from this order may be made only by permission of the instructors or professors.

All materials and apparatus required in drawing are to be provided by the students at their own cost, with the exception of drawing-boards and T squares, which will be found in the school.

No boards, squares or examples for instruction can be removed from the school by the students, and any damage done to the property of the school will have to be made good by the student causing it.

The attendance of the students will be registered daily, and absence from the classes will have to be explained to the professor or instructor of the class not attended.

At the class lectures the sketches and illustrations made or used by the professors are to be reproduced by each student, in the manner required by the professors, accompanied by such verbal descriptions as may be deemed necessary.

There will be a recess from 12½ to 1 during the morning session. Students who attend the morning sessions will attend the lectures given in the afternoon; those attending the afternoon sessions will attend the evening lectures.

Each professor will require a certain amount of work to be done by the students, between one lecture and another. This must be regarded as a part of the school-work, as much so as that done in the lecture-room or studio.

The text-books used, or required for reference, will be indicated by the professors of the several subjects. Any diploma-work which, in the opinion of the director, does not show sufficient skill to qualify the student to teach the subject, will be rejected, and must be redrawn before the student proceeds with other subjects.

LIST OF DIPLOMA DRAWINGS,

TO BE DONE DURING THE COURSE OF STUDY, AND HANDED IN FOR PERMISSION TO BE EXAMINED.

Instrumental Drawing.

1. A sheet of Geometrical Problems.
2. " " Perspective "
3. " " Orthographic Projection.
4. " " Machine Drawing.
5. " " Details of Building Construction.
6. " " Isometric Projection.
7. " " Projection of Shadows.

Freehand Drawing.

8. A sheet of Model Drawing, in pencil outline.
9. " " " " shaded in chalk.
10. " " " " " sepia, Indian ink, or neutral tint.
11. " " " " rubbed or stumped.
12. An Outline Drawing of ornament from the cast, in pencil.
13. " " " foliage, from nature.
14. " " " the human figure, from the flat.
15. " " " animal form, from the cast.
16. " " " a piece of furniture, chair, table, etc.
17. A Shaded Drawing in chalk, of ornament, from the cast.
18. " " " sepia or Indian ink, " "
19. An original design to fill a geometric form, from a plant.
20. A design for a wall-paper, carpet or any common object.
21. A specimen lesson in blackboard drawing and dictation drawing.
22. A Painting in water color of a flower, from copy.
23. Analysis of styles of historical ornament.
24. Botanical analysis of a plant, for the purpose of design.

EXAMINATION FOR DIPLOMA.

The above drawings having been submitted and approved, time examinations for the completion of the diploma will be held at the end of the annual session, on the following subjects:—

1. Plane Geometrical Drawing.
2. Perspective Practice.
3. Perspective Theory.
4. Orthographic Projection.
5. Isometric Projection.
6. Projection of Shadows.
7. Architectural Drawing.
8. Model Drawing, from solid.
9. Drawing from memory.
10. Drawing from Dictation.
11. Historical ornament.
12. Harmony of Color.

WALTER SMITH, ART-MASTER,
Director.

[E.]

(Form No. 5, 8-11. 1873.)

COMMONWEALTH OF MASSACHUSETTS.

Department of Art-Education,
Boston, 187 .

To

The Board of Visitors of the Massachusetts Normal Art-School having admitted you as a student of the school for the morning-afternoon and afternoon-evening classes, you are requested to attend the classes and lectures on and after and report yourself to the instructors and professors of the school.

Walter Smith,
Director.

Letters in reply to be addressed to Walter Smith, State Director of Art-Education, City Point, South Boston, Mass.